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Anmutig, geistig, arabeskenzart
Scheint unser Leben sich wie das von Feen
In sanften Tänzen um das Nichts zu drehen,
Dem wir geopfert Sein und Gegenwart.

Schönheit der Träume, holde Spielerei,
So hingehaucht, so reinlich abgestimmt,
Tief unter deiner heitern Fläche glimmt
Sehnsucht nach Nacht, nach Blut, nach Barbarei.

Im Leeren dreht sich, ohne Zwang und Not,
Frei unser Leben, stets zum Spiel bereit,
Doch heimlich dürsten wir nach Wirklichkeit,
Nach Zeugung und Geburt, nach Leid und Tod.

— Hermann Hesse
Das Glasperlenspiel
(Suggested by L. G. K.)

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Like your Editor, Professor Hughes has always found the interpretation of this poem with students to be frustrating, until, as he writes, "I saw the pattern I've outlined here; and class sessions have been more illuminated ever since." Dr. Hughes, educated at Wisconsin, is now chairman of the Department of English at Boston College. He has contributed to Renascence, MLN, The Augustan Reprint Society, and the History of Education Journal. His avowed "abiding interest is in comparative criticism, the happy marriage of literature and related fields."

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Professor Doris M. Alexander of the Staten Island Community College reviews Doris V. Falk's Eugene O'Neill and the Tragic Tension. Your Editor is grateful that one of the foremost experts on Eugene O'Neill suggested that "Doris Alexander is a brilliant O'Neill scholar who knows Freud well." A little belated bibliographical research revealed Dr. Alexander's NYU dissertation of 1952, "Freud and O'Neill, An Analysis of Strange Interlude."

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With brief comments which might well have been fuller reviews if space (for which read finances) had permitted.

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Offprints and contributions received, together with an attempt to catch up on a heavy backlong of unpublished material.

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ANNOUNCEMENT AND COMMENT

** The New York Psychoanalytic Institute has undertaken an unusually worthy and impressive project: the creation of a library in fields allied to psychoanalysis in memory of the late Ernst Kris, who, as Dr. Edward Joseph of the Institute's Library Committee has written to your Editor, "was so very much interested in the application of psychoanalytic concepts to many fields other than the strictly clinical." Your Editor has complied with Dr. Joseph's request by submitting a basic list of such works in literary criticism.

** It is not always possible that every paper published should have the advantage of being passed on by all the members of our busy and overworked Editorial Committee. In the last analysis, responsibility for publication lies with the Editors. It may be noted that one author in the present issue is not identified by scholarly history and affiliations; that is because he has not (as yet) acquired any. The paper on Joyce is an example of student writing which is, at least to your Editors, an encouraging augury for the future of criticism in our field.

BROWNING'S CHILDE ROLAND AND THE BROKEN TABOO

Interpretations of Robert Browning's "Childe Roland to the Dark Tower Came" have been singularly diverse. It has passed as an elaborate moral lesson in the manner of Tennyson, an attempt at a grotesque landscape, a perverse continuation of chivalric romance, and an unconscious amalgamation of romance, folk ballads, figures in tapestries, and geographical detail. Browning himself offered little help in explaining his poem; he was hesitant to let it pass as allegory, and he somewhat grudgingly admitted that it could be read as a moral piece. On two points only would he be specific: first, that his poem was provoked by Edgar's song in King Lear; second, that he was compelled to write the poem and could never satisfactorily explain what he had written. /1

The admission that the production of the poem was to at least some degree unconscious suggests that Freud and Frazer might be of more help in understanding it than would be Tennyson or Malory. Read from the standpoint of fantasy and symbol, "Childe Roland" stands revealed, not as a comforting moral fable, but as a complex account of a strong emotional drive and consequent guilt feelings.

Browning insisted that Edgar's song played an important part in the writing of "Childe Roland." No satisfactory source for the phrase "Childe Roland to the dark tower came" has been presented; it seems to be only the wild raving of a (pretended) lunatic, with some reference to one of the various aspects of the "Roland" figure in legend and literature, arbitrarily associated in Edgar's ravings with the traditional incantation of the man-eating ogre. In the whole context of Edgar's assumed madness, we see that this song carries out the association inherent in the refrain; i. e., punishment for carnality.

In the very first scene of Shakespeare's play, notice is given that Edmund was born outside the order of law (I, i). In Frazer's terms, we may say that Gloucester has broken a taboo, and that he must pay for it. His blinding by Cornwall and Regan in III, vii, may be viewed as symbolic castration. /2 Lear, in his progress toward madness, persuades himself that his false daughters are "unnatural," and he too is maimed, mentally if not physically. It is clear that the maiming of both Gloucester and Lear is punishment for breaking the taboo. Edmund is told that "The dark and vicious place where thee he got / Cost him his eyes" (V, iii). In his madness, Lear is obsessed with carnality and blames his derangement on it (IV, vi). Against this background, Edgar's assumed madness takes shape: correctly interpreting the pattern of violation—punishment, Edgar masquerades as one who has also broken the taboo (III, iv), and who has been punished by being unmanned. "Poor Tom, thy horn is dry" (III, vi) is unmistakable in its implications.

Here is a possible clue to Browning's poem, a similar pattern of carnality-retribution in "Childe Roland." "Childe," it should be noted, means "the uninitiated"; and "tower" is a commonly recognized symbol. /3 The opening sections of the poem show the young man, willingly misled by the gleefully malicious "hoary cripple", striking out into unexplored country, where the main road on which he has been travelling disappears after he has taken no more than a pace or two (stanza ix). This is the way he takes in pursuance of a mission which has resulted in infamy for others, a mission for which he is not sure he is "fit." Having committed himself to this course of action, the Childe sees only variant forms of desolation in a strange region:

> the "starved ignoble" plain, with grass "as scant as hair / In leprosy", pricking through "the mud / Which underneath looked kneaded up with blood";
>
> the "sudden little river" with its gruesome ford;

1/ See W. C. deVane, A Browning Handbook (New York, 1955), p. 229.

2/ Sandor Ferenczi has given a succinct account of the symbolic values of the human physiognomy, and particularly of the fear of blinding and maiming. See First Contributions to Psycho-Analysis, tr. Ernest Jones (London, 1952), p. 273.

3/ In The Interpretation of Dreams Freud has pointed out the significance of inanimate objects. From his point of view Browning's "round squat tower" would be a combined male-female image, in all likelihood the sex act itself.

the "fell cirque" with its evidences of a struggle by those who had left "No footprint leading to that horrid mews, / None out of it";

the "bit of stubbed ground" with its "blotches . . . coloured gay and grim" and its "moss or substances like boils",

and finally, after the "click / As when a trap shuts", the cleft between the mountains.

The whole land through which he travels is reminiscent of the Wasteland, the kingdom of the impotent Fisher King, under the curse of sterility. All upright thistles have been decapitated, all life stamped from the earth (stanza xii). A horse, ordinary symbol of potency, /4 stands gaunt, blind, and grotesque, "Thrust out past service from the devil's stud!"

Even when the Childe finds a river in this sterile land, that river "As unexpected as a serpent comes", for we expect neither water nor serpent in this place of desolation, for both are symbols of life and virility. /5 But even the turbid river, more than a little reminiscent of Xanadu's "mighty fountain", "with ceaseless turmoil seething, / As if the earth in fast thick pants were breathing" (Kubla Khan, ll. 17-19), offers no real life, but only, at its horrid ford, the suggestion of abortion and death (ll. 121-126).

Passing beyond the river, the Childe encounters still further equivocal symbols of both sexuality and maiming, the most obvious being the "palsied oak, a cleft in him / Like a distorted mouth that splits its rim / Gaping at death" (ll. 154-156), an image which forces us back to the suppressed mirth of the hoary cripple, whose "mouth. . . pursed and scored its edge" (ll. 4-6). Guided by the "great black bird, Apollyon's bosom friend" (l. 160), a recognizable symbol of both masculinity and uncertainty /6, the Childe reaches his destination:

> Burningly it came on me all at once,
> This was the place! those two hills
> on the right,
> Crouched like two bulls locked horn
> in horn in fight;
> While, to the left, a tall scalped
> mountain.
> (ll. 175-178)

From the Childe's vantage point, right signifies female; left, male; /7 and to the right is the obvious mammalian image; to the left, the obvious castration symbol. /8 Between them, between the compulsion and the punishment, "What in the midst lay but the Tower itself?" (l. 181). The Childe, though he recognizes both the compulsion and the retribution, feels constrained to proceed (ll. 201-204). In this triumph of Thanatos over Eros there lies this poem's version of Browning's persistent theme of success through failure.

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4/ Wilhelm Reich's study "On Character Analysis" (The Psycho-Analytic Reader, ed. R. Fliess, London, 1950, p. 152) comments on this fantasy; the classic demonstration of the horse-male potency figure is Freud's "Analysis of a Phobia in a Five-Year-Old Boy" (The Standard Edition of the Complete Works of Sigmund Freud, ed. James Strachey, London, 1953, X, 5-149).

5/ See The Interpretation of Dreams (V, 357).

6/ Two suggestions of the psychoanalysts are relevant here: first, that the bird represents desire (cf. Freud's Leonardo da Vinci: A Psychosexual Study of an Infantile Reminiscence [Standard edition, XI, 85]), and second, that it specifically represents male orgasm, combined with anxiety.

7/ See The Interpretation of Dreams (V, 357-358).

8/ The appearance of the hill is clearly mammalian and female; and the simile "crouched like two bulls" introduces a symbol which represents painful stimuli to passion, the ordinary implication of certain animal images. See The Interpretation of Dreams (IV, 86).

A PORTRAIT OF THE ARTIST AS A YOUNG orphan
Aspects of Paternity in A Portrait of the Artist as a Young Man and Ulysses

One of the major theses of Mr. Stuart Gilbert (G; 58-64) /1 is that the story of Ulysses is the story of Stephen's attempt to become one with Bloom, his spiritual father. I believe, however, that Bloom is only ". . . the last term of a preceding series, even if the first term of a succeeding one. . . ." (U; 716) of Stephen's father-figures; that Stephen is, to Bloom, only the most nearly successful of a long series of attempts to find a son-figure; and that Stephen and Bloom are destined to drift apart, since they are incompatible on many grounds.

1/ Abbreviated parenthetical references are to the works listed in the Bibliography at the end of this paper, where the abbreviations are explained.

I. Stephen, the son.

> [Stephen] said . . . he was the eternal son. . . . (U; 386 — "Oxen of the Sun")

Stephen's first father-figure was, understandably, his natural, consubstantial father, Simon Dedalus. For the first ten per cent of the Portrait, Stephen gets along quite well with Simon. Stephen's alienation from his father probably stemmed from Simon's making light of the boy's unjust pandying (P; 72). Until much later, this "error" of the Church was among the most traumatic of Stephen's experiences, since his persistent belief in the priests' infallibility was sufficient to cause him to feel guilt when charged by them, even when the charges were such that he consciously knew them to be false. Yet it is possible

that Stephen began to feel animosity toward Simon as far back as his first school vacation, when he heard Simon proclaim his preference of Parnell to the Church (P; 31-40).

Whatever the cause, Stephen is soon ready to admit that the very mention of his father's name disturbs him (P; 76). Simon does nothing to reconcile his son to him; on the contrary, he repels him when, drunk and impotent, he proclaims his c o m p l e t e superiority to the young, vigorous Stephen (P; 95). "[B]eing no more a son, [Stephen feels] himself the father of all his race...." (U; 205). He attempts to usurp Simon's economic position in the family and, with prostitutes, to sense physical fatherhood (P; 97-102). But Stephen is a failure as a father: his prize money is soon e x h a u s t e d, and "[f]atherhood, in the sense of conscious begetting, is unknown to man." (U; 204). Stephen engages in all manner of sexual activity, but to no avail. He entertains a castration-wish (P; 139) and is given his first view of Hell in a nightmare-provoking retreat (P; 137f). A hopeless attempt at being a father behind him, Stephen must again become a son.

Stephen's next father-figure is the Roman Catholic Church, or rather its priesthood, which he views collectively. He considers entering that priesthood, but his emerging creativity and erraticism combine with his submerging procreativity and eroticism, causing him to reject the regimentation and forms of the Church (P; 160ff). It is significant that the contrast of his mother's faith with his own growing skepticism is sufficiently guilt-provoking to cause him to bear against her a "dim antagonism" (P; 164). It is fairly evident that the guilt which this antagonism causes is self-perpetuating; when Stephen later mourns his mother's death, it is with cumulative and multiple remorse.

Stephen does not go long without a new father. Although eighteen pages elapse between the first account of Stephen's loss of faith and the first mention of Cranly (P; 178), it is clear from context that Cranly's position as father-confessor to Stephen is not a new one. Cranly, who seems to be naturally paternal, later defends Stephen from the nagging of Temple (P; 200), and this (among, it is implied, many other instances of aid in the past) so endears him to Stephen that Stephen goes to great trouble to rid himself of Davin, another past confessor-figure. Stephen's affection for Cranly is not sufficient to enable him to reject Lynch, who also succeeds in gaining entrance to the confessional (P; 204-215) /2, but it is quite enough to cause Stephen to be markedly discomfited when Temple describes Cranly with rude and unseemly accuracy (P; 231f). In an extended confession to Cranly (P; 239ff), Stephen admits to a right-wing agnosticism, and, as Cranly tries to reconvert him, he rejects Cranly, in the realization that Cranly is only a poor copy of the Church to which he, Stephen, can no longer adhere in clear conscience (P; 243). Stephen sets out for Paris feeling reinforced guilt on account of his mother (P; 249), and with an as yet nonexistent father standing him, now and ever, in good stead.

When Stephen returns from Paris, his environment is a cornucopia of guilt. He resents his father's telegram (U; 43); hence he resents his father even more than before; hence the guilt-feeling toward Simon is increased. He has defied his mother on her deathbed; what is worse, he knows that he would do so again if the occasion arose (U; 567). The conflict between home and beauty, as the one-legged sailor would put it, cannot be resolved without guilt. During the course of Ulysses' day Stephen thinks of his mother no fewer than e l e v e n times, each time as a horrible vision from beyond the grave. It is no wonder, then, that he is thoroughly offended when Buck, demonstrating an attitude similar to Simon's on Stephen's pandying, contends that May Dedalus is merely "beastly dead" (U; 10). In addition to the direct resentment which this remark calls forth from Stephen, Buck, the most vigorous of Stephen's father-figures, seems to be the object of direct Oedipal reaction on Stephen's part. In spite of the fact that Stephen's filial relation to Buck has reached the point where he, Stephen, is wearing Buck's cast-off clothing (U; 7), and in spite of the fact that Stephen admires in Buck many qualities which Stephen lacks, such as the bravery necessary to have effected a sea rescue (U; 46), Buck's "beastly dead" is of such magnitude that Stephen cuts Buck off entirely and plans never to return to the tower (U; 24). As Buck, Noah-like, goes down to the sea to wash, he calls Stephen a "Japhet in search of a father" (U; 19). This is so disturbing to Stephen that he refers, after this incident, to the old father ocean, identifying Buck with the water he so heartily despises (U; 51). The old father ocean...on which Stephen is adrift and thirsty. /3

In the library Stephen identifies himself with Shakespeare (S; 89-90). Stephen also speaks (U; 186) of the bard as wearing the "cast-off mail of a court buck," a pun association on his relationship with Mulligan. He tries to excuse his own literary non-productiveness (and, indirectly, all his other non-productiveness) by claiming that Shakespeare (Stephen) was early the victim of a heartless seduction by an older woman, a seduction which distorted his thought and his writing (U; 188). Sensing the fact that, having renounced his father-figure, the time has come for him to attempt fatherhood himself, Stephen argues with some effectiveness that Shakespeare was really Hamlet p è r e, but he finds himself unable to prove that he was not also Hamlet fils (U; 186-204), and he is left with only the heresy of Sabellius, to which he composes a creed.

It is in this confused state that Stephen moves toward "Circe." Before leaving him, we must note that Buck, sensing his replacement (one might say his cuckolding), goes out of his way to slander Bloom (U; 213). Buck's slander of Bloom is, interestingly enough, strictly similar to Simon's slander of Buck (U; 87). Bloom is the only one of Stephen's father-figures who bears no ill-will toward the others, but, for that matter, Bloom seems to bear no ill-will toward anyone.

2/ Lynch appears again, paternally, in "Circe" (U; 568); he is subsequently rejected by Stephen (U; 585).

3/ This is particularly interesting because Buck refers to the ocean as a "great sweet mother" (U; 7), a slur—Stephen would think it one—on May Dedalus.

II. Bloom

> The vicinity of the young man he certainly relished, educated, distingué, and impulsive into the bargain, far and away the pick of the bunch. . . .
> (U; 638 — "Eumaeus")

Mr. Leopold Bloom had, we are led to believe, a much more pleasant childhood than had Stephen. His father is always viewed with kindness; even Molly notes that her husband cried upon the death of his father (U; 726). Bloom views his mother with similar kindness. Virag appears to have been a man of thoroughly proper exterior and, to Bloom, of great learning. This is the pattern into which Bloom wants to fit; he regrets the death of Rudy since it excluded him from this sort of fatherhood. /4

It is clear that Bloom's failure to fulfill his wish for a son does not clash with Stephen's over-success in finding fathers. Most people would enjoy the position of father-confessor to a person who ordinarily dominated conversation to the extent that Stephen did, but few would be willing to take the part of son to the widely-mistrusted Bloom. If we may take the Citizen's testimony to be typical, Bloom is held, by those in whose society he moves, to be a ludicrous and contemptible figure. This contempt is, in great measure, a defense against Bloom's obvious superiority, for, as Schutte points out (S; 121-23), although Bloom is really a man of little culture, his associates are of less, and they distrust Bloom for his non-Aristotelian thought and quasi-scientific attitudes. Frustrated by the futility of search for a son-figure among his associates (before Stephen), Bloom displaces his urge into a desire to become a farmer (U; 699), or regresses either into morbid musing about Rudy or into infancy, allowing prostitutes to mother him. /5

Gilbert emphasizes very strongly all of the similarities between Bloom and Stephen, including their apparent telepathy (G; 24-29 et passim). In addition to the obvious examples which Gilbert lists, one might point out many subtler instances, such as the identity of Bloom's MALE BRUTES (U; 491) with the creatures of Stephen's hell (P; 137f). I am, however, far more tempted to believe, with Schutte (S; 14—16), that there is never any real contact between Bloom and Stephen: for every pair of similarities, there are two of differences between the two characters. To develop this idea, we must first examine some of the events of Walpurgisnacht.

After the appearance of Virag, who counsels Bloom to take better care of his money (U; 430) — Bloom, in an obvious attempt to do as his father would have done, later takes charge of Stephen's money — Bloom is beset by a bevy of women, each of whom claims that Bloom has made some sort of improper advances. The thought of them so disturbs Bloom that he regresses into a convenient infancy at this point, yielding his mother's potato to Zoe (U; 467). Bloom recaptures his maturity (and the potato) when he thinks of castration (U; 540-42), one way of making sure that he will never again have to face the problems of aging. Sobered, Bloom becomes extremely paternal toward Stephen, so much so that Stephen's thoughts begin to sound like Bloom's.

> . . .Sixteen years ago. Distance. The eye sees all flat. . . . Brain thinks. Near: far. (U; 546) /6

When Stephen flees his vision of his mother, Bloom paternally follows, after taking father-like responsibility for the damage Stephen has done (U; 568—70), and attempts to defend Stephen from the watch (U; 574—85). Stephen's son-hood to Bloom is, ironically, most perfect as Stephen lies unconscious. Bloom, standing over him, has an ecstatic view of how Rudy would have looked, had he lived (U; 593). The vision is cut short; Stephen wakes up and wants a drink (U; 597).

During the next two chapters Bloom is as paternal as he can possibly be, but Stephen will have none of it. Despite Stephen's rebuffs, however, Bloom remains paternal until Stephen reveals, in rapid succession, his apathy and partial opposition to Bloom's master plan for society (U; 628), his willingness to sing an anti-Semitic song (U; 674—76), and his desire to wander the streets of Dublin rather than to stay the night at 7 Eccles Street (U; 601, 680). Dismayed, Bloom gives up his thoughts of Stephen as a son and regresses to thoughts of the father-seeking circus-clown (U; 680), and of Rudy (U; 685), of whom he has not thought since the end of "Circe."

It would be impossible to set down within a paper of this scope all of the conflicting characteristics of Stephen and Bloom, but a few of the more obvious ones are given below, while refinements of these and others can be found in Schutte (S; 11f, 110n, 141).

Bloom was irreligious in youth; now, tempered by time, he is becoming more resigned to ritual (U; 708-9). Stephen, who has identified God with the "shout in the street" (U; 35), damns Him in "Circe" (U; 494); he has moved from his originally deep piety to a state of God-hating belief (U; 618). In their gradually-evolving outlooks, the pair seem, furthermore, to be at a relative perigee; it seems likely that the future will see their views become even more divergent.

When it comes to matters of sex, the most striking differences appear. For all his morals-spiting, Stephen cannot escape the effects of a Catholic upbringing. He thinks briefly of being washed by another, even by his own brother, but condemns the "licentious custom" and the "lascivious people" who practice it (U; 44). This may be contrasted with Bloom's "Nicer if a girl did it." (U; 83) While I have already pointed out some of the

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4/ Bloom thinks of his father twenty times during the course of the day; he thinks of Rudy at least twelve times.

5/ Bloom hallucinates regression into infancy (U; 490), but his transfer of his mother's potato to Zoe is much more significant.

6/ This mention of distance may, of course, come merely through Stephen's faulty vision, since he is thinking of his broken glasses. On the other hand, it is a natural association with the word sixteen for anyone familiar with the law of falling bodies. Stephen is probably not familiar with this equation, but Bloom has been mulling over its second differentiation all day, most recently on p. 537.

differences between the attitudes toward prostitutes of Bloom and Stephen, it is worthwhile to point out in this connection that, while Stephen and Bloom have committed very similar misdeeds during their respective sexual lives, Stephen feels damned for it, and Bloom's hallucinations reveal that, although he would be embarrassed were his past revealed, it is only the threat of exposure which worries him (U; 536). Stephen, now that the subject of "the agenbite of inwit" has arisen, seems doubtful of the wisdom of every decision he has ever made, and he thinks constantly of roads untaken. Indicative of this are his musings about his deserted faith, particularly the hallucination of the Reverend Stephen Dedalus, S. J. Bloom is apparently satisfied as a "victim predestined" (U; 676). Bloom has minor fetishes about underwear (U; 359-60, 730f) and corporal punishment (U; 459f, 706); Stephen would be revolted by either aberration, particularly the latter. Bloom is a water-lover (U; 655f); Stephen, an aquaphobe (U; 657; also S; 25-28). Stephen is Oedipally quite complex, and compares his mother to Pasiphaë (U; 554); Bloom would not, even if he knew who Pasiphaë was.

I have not even mentioned the difficulty of the "spiritual atonement" between the body-mindedness of Bloom and the soul-mindedness of Stephen; it is far too obvious to need expansion. Finally, we are told that Bloom detests "ethereal, literary people" (U; 163). What, then, is the prognosis for Stephen and Bloom?

Bloom will not be changed. Stable, he will wait for a third son as long as, or longer than, he waited for the second.

Stephen will not be changed. Confused, he will wander the streets of Dublin for a while, but he will finally return to the tower, where Buck will not reproach him. It is possible that, sensing the humor of the returning bard, Mulligan will do nothing; it is more likely that, after wiping his razor clean once again, he will hand back Stephen's handkerchief. . . .

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BOOK REVIEW

Doris V. Falk — Eugene O'Neill and the Tragic Tension. New Brunswick, N. J.: Rutgers University Press, 1958. Pp. 211. $4.50.

To the rich variety of Eugene O'Neill's plays, Doris Falk takes an approach, as she herself points out, "deliberately narrow in scope, confining itself to the tracing of a single, if complex, pattern in the plays and, inevitably, in the mind of the man who wrote them." This pattern consists of the tension between opposites, the tragic tension between pride and humility. In Jung, and even more in the Neo-Freudians — Erich Fromm and particularly Karen Horney — Miss Falk finds a psychological explanation of this tragic tension, which she uses as her principle for analyzing, ordering, and understanding all of O'Neill's plays. The search for identity, the struggle to find oneself among conflicting self-images as described by the Neo-Freudians, Miss Falk takes as the central problem in all of O'Neill's plays, and she finds an "astonishing correspondence" between the heroes of those plays and the descriptions of neurotic types to be found in Karen Horney's final book, published after all those plays were written, Neurosis and Human Growth.

All of O'Neill's characters, Doris Falk sees as struggling within their pride systems, torn by the tension of their opposing selves, and finally resolving the conflict by one or another of Karen Horney's list of "neurotic pseudosolutions" to unconscious self-hatred. The central characters of Gold, The Emperor Jones, Diff'rent, and The First Man, for instance, Doris Falk classifies as examples of Horney's "expansive neurotics," who find their pseudosolution in "the appeal of mastery." The central figures of The Fountain, Welded, Marco Millions, The Great God Brown, and Lazarus Laughed — who find their solution in a philosophical affirmation of eternal process, eternal becoming — Miss Falk asserts have simply found a new pseudosolution, for "the real disunity which he [O'Neill] is affirming is that of the neurotic conflict itself — the battle between the expansive and self-effacing drives which takes place within the pride system." None of the heroes of O'Neill's plays succeed in freeing themselves from the tragic tension of opposing selves, according to Doris Falk, for he was portraying, she believes, "his own tragic flaw, his neurosis."

The weakness in an O'Neill play, Miss Falk points out, lies in the fact that "self-revelation is the one end and aim of all the action; its purpose is not to lead to further action, but to solve the mystery of the self." Although O'Neill's depiction of opposing selves "struck the right note for twentieth-century tragedy," Miss Falk believes, his plays sometimes fail "because of his mistaken conviction that, as Lazarus puts it, 'Life is for each man a solitary cell whose walls are mirrors.' No — not for each man, nor even for most men, but only for O'Neill and those sick, tragic heroes whose egotism has so surrounded them with self-images that they are doomed to a lifelong search for reality amid illusions, or to self-destruction — their own fall through pride."

The weakness of Doris Falk's book stems from its great strength, a highly schematized approach that imposes a not always convincing unity on the plays of a particular period and that, in a few minor instances, leads to an inaccurate retelling of the plays (as when she has Yank in The Hairy Ape "decide to wrestle with" the ape, whereas the play has him invite the ape to join him in battle against the world), or leads to a reading into the plays of symbolism not there (as when she sees the stage setting of Long Day's Journey into Night as "that mid-region between the bright formality of the exterior front parlor — the mask — and the little-known dark of the rear room," whereas the setting is an entirely literal reproduction of the O'Neill family room in the New London house). But these are slight defects weighed against the stark revelation Doris Falk achieves in this approach to a pattern certainly present in the plays of O'Neill.

Eugene O'Neill and the Tragic Tension is not the book for someone seeking an understanding of the rich ideological and formal variety of O'Neill's plays, for this is not its object. It takes a deliberately narrow, specialized, but nevertheless highly illuminating approach, and ends by offering a very valuable contribution to the criticism of O'Neill's plays.

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OTHER BOOKS RECEIVED

Brief comment here does not preclude fuller review in a later issue.

Armin Arnould — D. H. Lawrence and America. New York: Philosophical Library, 1959. Pp. 252 + ix (including notes, bibliography, and index). $6.00.

Edmund Bergler — Principles of Self-Damage. New York: Philosophical Library, 1959. Pp. 469 + xii (including notes and index). $6.00.

It does not lie within our province to comment on the scientific value of a work on psychoanalysis by a recognized psychoanalyst. We may be permitted to remark, however, that Dr. Bergler has once again followed the pattern laid down in the opening words of his Foreword ("Starting as a minority of one. . ., etc."). In a work dealing with the mechanisms of self-destruction he makes no reference to Karl Menninger's Man Against Himself. His only reference to Menninger seems to be a four-line note (p. 452) expressing disagreement with Love Against Hate, which is certainly not the only work in which Menninger "summarizes his opinions on the topic." It is also an interesting commentary on Dr. Bergler's methods that his notes refer, in an overwhelming majority of instances, to his own previous works!

Denis Diderot — Jacques the Fatalist and His Master (tr. and ed. by J. Robert Loy). New York: NYU Press, 1959. Pp. 289 + xxv (including editor's introduction, notes, and bibliography). $4.50.

Not since 1789 has there been an English translation of Diderot's Jacques le fataliste. We are greatly indebted to Professor Robert Loy of Hobart College for this labor and to the New York University Press for publishing it. Diderot contended that it was the best tale written since Rabelais, and Dr. Loy echoes him when he writes in his Introduction, "Every age — and perhaps particularly our own — must have its renewal of Pantagruelism." The servant-master theme of the old Roman comedies, renewed by Cervantes, Molière, are to be found here, but in a new guise leading us right up to the events of 1789. The underdog Jacques philosophizes much as does Lubin in Molière's Georges Dandin: "Oui: si j'avais étudié, j'aurais été [sic] songer à des choses où on n'a jamais songé."

Weaving his philosophy, ethics, and aesthetic theories so deftly into a sprightly picaresque narrative, Diderot gives us as hearty a picture of the 18th Century as has ever been drawn. For the reader with psychological insights there is here a "forêt de symboles" to be traversed. Dr. Loy entitled his earlier study of this novel "The Determined Fatalist." For the reader who can sense some of the psychodynamic implications of the work, it might well be referred to as "The Overdetermined Fatalist." [E. B. M.]

Monroe Engel — The Maturity of Dickens. Cambridge, Mass.: Harvard Univ. Press, 1959. Pp. 202 + xiii (including index). $4.00.

Professor Engel's title is admittedly ambiguous, designed "not only to indicate that the later novels are my primary concern, but to insist that Dickens can be read with pleasure and no restriction of intelligence by post-Jamesian adults." A third level of meaning; i. e., that Dickens attained emotional and psychological maturity is suggested but never explicitly stated or denied. Like Julian Symons, in his biography of Dickens in the English Novelists Series (1951), Professor Engel expresses approval of the use of psychological data in Dickens criticism (especially if such criticism is written by Edmund Wilson). Yet Mr. Engel makes little use of the techniques himself, nor does he make specific references to others who do.

A. Bronson Feldman — The Unconscious in History. New York: Philosophical Library, 1959. Pp. 269 + iv (including notes; no index). $4.75

As an orthodox psychoanalytic psychologist Dr. Feldman discusses "The Birth Crisis of Christianity" (originally published in the [Haldeman-Julius] Critic & Guide for June

1951), "Lincoln: The Creation of a Cult" (in the Sum 1952 issue of Psa [Vol I]), "Mother-Country and Fatherland" (in the Win 1955 issue of Psa [Vol 3]), "Mental Economy and Political Economy" (from the Freud centenary issue of Psa [Win 1955, Vol 5]), and two additional essays not previously published: "On the Psychoanalysis of Nations" and "History Repeats Itself." Criticism would be more effective if it came from the pen of a historian or other social scientist. Are there any such who would undertake a full-scale review of this work?

Viktor E. Frankl — From Death-Camp to Existentialism: A Psychiatrist's Path to a New Therapy. (Translated by Ilse Lasch from Ein Psycholog erlebt das Konzentrationslager — 1946 — with a preface by Gordon W. Allport.) Boston: Beacon Press, 1959. Pp. 111 + xii (no index). $3.00.

It is impossible for any reader, even at this late date, not to feel the utmost sympathy and outrage for the agonies undergone by a sensitive, intelligent, dedicated servant of humanity at the hands of the best-organized horde of criminal psychotics the modern world has known. That his will-to-survive should have carried him through the atrocious ordeal and back to the service of his fellow-man as a successful neurologist, psychiatrist, and professor is a tribute to a monumental self-analysis, unequalled since the time of Freud. Yet we can only regret that the result should have been the creation of yet another school of "deviationist" psychotherapy. It is comprehensible that Dr. Frankl's mystical spirit should have found Freud's materialism unsatisfactory, if not repellent. Yet it seems to the present writer that there lies within the scope of a deep and far-reaching interpretation of Freudian psychoanalysis itself the key to the mystery of a will to survive in the face of impossible obstacles. That key lies in the proper assessment of the nuances of meaning and power in the dual bi-polarity of psychoanalytic theory at its broadest; i. e., Eros and Thanatos; outward-direction and inward-direction.

L. Virginia Holland — Counterpoint: Kenneth Burke and Aristotle's Theories of Rhetoric. New York: Philosophical Library, 1959. Pp. 128 + xv (including reference list and notes: no index). $3.75.

Jerah Johnson, tr. and ed. — Li Sao: A 3rd Century B. C. Chinese Poem by Ch'u Yuan. Miami: Olivant Press, 1959. Pp. 74 + iv. $4.00 U. S. A.; Y 1,440 Japan; 28/-7d. England.

We note this over-priced work because of the editor's interpretation of one level of its meaning in terms of the concept of individuation as advanced by the Jungian school (pp. 12, 35).

Norman Kiell — The Adolescent through Fiction: A Psychological Approach. New York: Internat. Univ. Press, 1959. Pp. 128 + xv (including four bibliographical appendices and index). $5.00.

"Storytellers are valuable allies, and their testimony is to be rated high, for they usually know many things between heaven and earth that our academic wisdom does not even dream of. In psychological insights, indeed, they are far ahead of us ordinary people, because they draw from sources that have not yet been made accessible to science." This quotation from Freud's study of Gradiva is placed by Dr. Kiell on the very first page of his introduction. Then, within the next few pages the author invokes the viewpoints and examples of Browning, Schiller, Zola, Doctor Holmes, George Eliot, and Hawthorne, to mention only a few. In fact, the first lengthy quotation is the description of Chillingworth from Chapter 9 of The Scarlet Letter, a description of "everything in psychoanalytic theory but the furniture" which your Editors were once proud of having discovered for themselves.

This book certainly merits fuller review. We can do no better now than to quote from an evaluation by Dr. David Beres:

> Dr. Kiell has actually written two books, each a competent and valuable work. One is a sober, informative account of adolescent development and behavior that should prove useful to the professional worker as well as the lay reader.... The second part of the book ...is an anthology of fictional accounts of adolescence to illustrate the explanatory part.... The book includes an extraordinary bibliographical appendix of novels dealing with adolescence, articles on literature and psychology, and a list of textbooks on adolescence.

Your Editor would add only his word of praise for the second of these bibliographical appendices, a most searching if not exhaustive listing, which should alone be of inestimable value to the readers of this journal. Not the least of its virtues is its inclusion here (and in the notes to the text as well) of copious references to LITERATURE AND PSYCHOLOGY.

Germaine Mason — A Concise Survey of French Literature. New York: Philosophical Library, 1959. Pp. 344 (including bibliography and index). $4.75.

B. Bohdan Wassell — Group Psychoanalysis. New York: Philosophical Library, 1959. Pp. 306 + xiii (including notes; no index). $3.75.

Michael Yatron — America's Literary Revolt. New York: Philosophical Library, 1959. Pp. 176 + iii (including notes; no index). $4.50.

BIBLIOGRAPHY (XXXIII)

To the symbols heretofore adopted,

* - directly related to psycho-literary criticism,

% - dealing in part with psycho-literary criticism,

& - material tangentially related to psycho-literary criticism,

we now add

? - possibly using methods or material in psycho-literary criticism (where the title or brief description of the item does not reveal that fact clearly).

Offprints Received

1. %Richard Plant, "Gessler and Tell: Psychological Patterns in Schiller's Wilhelm Tell," MLQ, 19, 1 (Mar 1958), 60-70.

This amplified and documented version of the paper read by Professor Plant at the 1956 MLA meeting (see VII, 1, 2), should be read in conjunction with Thomas Mann's Versuch über Schiller (Frankfurt, 1955), which is referred to in Professor Plant's notes and which is now available in a translation by Richard and Clara Winston in Last Essays (New York: Knopf, 1959), 3-95.

2. &Herbert Weisinger, "Some Meanings of Myth," from Comparative Literature, Proceedings of the ICLA Congress in Chapel Hill, N. C., edited by W. P. Friederich. Univ of No Car Press, 1959.

As always, Professor Weisinger combines deep and thorough scholarship with a brilliant and witty style. The paper concludes:

> If I may venture a homely image: myth study at present has not so much the purity and integrity of an homogeneous regional cooking as the syncretistic flavor of international cuisine: a dash of Cassirer, a dollop of Freud, a grain of Frazer, a minim of Graves, a pinch of Harrison, a smidgeon of Jung, a taste of Thompson, all intriguing flavors in themselves, but, still and all, not really a style.

3. *Leonard F. Manheim, "A Tale of Two Cities (1859): A Study in Psychoanalytic Criticism," Eng Rev (NYC Assn of Tchrs of Engl), Spring 1959, 13-28.

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Contributions and Suggestions

Suggested by Dr. Griffin:

*Hervey Cleckley. The Caricature of Love: A Discussion of Social, Psychiatric, and Literary Manifestations of Pathologic Sexuality. New York: Ronald Press, 1957.

The co-author of The Three Faces of Eve, psychiatrist and professor of psychiatry in Atlanta, Georgia, takes to task those who advance certain theories relating to sexuality and psychopathology. Further, he examines what he considers to be the same trend among writers of serious recent literature. He seems to be particularly concerned with an alleged apotheosis (direct and implied) of homosexuality. The following quotations are taken from his Preface (pp. vi, vii):

> I have for many years been deeply impressed by pathologic reactions expressed or reflected in novels, plays, poetry, and other media of literary expression. Homosexuality, algolagnia, cynical futility, misogyny, impotence, profound enmui, and a basic disgust for life are often so presented that the reader is led to feel that such reactions are accepted as the mark of special and highly refined esthetic sensibilities. These reactions are pervasive in many of the literary productions currently praised by critics. This literature, which often achieves the triumph of formal awards and prizes, tends in every generation to attract cults of devotees. . . .
>
> I am hopeful that my treatment of homosexuality in works so often regarded as good modern literature will stimulate spirited discussion among teachers of literature.

It will. (L. F. M.)

At the suggestion of Dr. Louis Fraiberg we have examined recent issues of psychoanalytic journals:

*Herbert I. Kupper and Hilda S. Rollman-Branch, "Freud and Schnitzler — (Doppelgänger)," Jrnl Amer Psa Assn, VII, 1 (Jan 1959), 109-126

Freud and Schnitzler are compared and analyzed, using as the point of departure Freud's 1922 letter to Schnitzler on the occasion of the latter's sixtieth birthday, in which Freud admits having avoided Schnitzler "out of fear of finding my own double [Doppelgänger Scheu]." (See also IV, 4, 66, and VII, 4, 58-59.)

*K. R. Eissler, "The Function of Details in the Interpretation of Works of Literature," Psa Qrtrly, XXVIII, 1 (Jan 1959), 1-20.

Dr. Eissler analyzes works by Karl Raimund (1790-1836), a Viennese actor, stage director, and playwright.

*David Beres, "The Contribution of Psycho-analysis to the Biography of the Ar-

tist," Int Jrnl Psa, XL, 1 (Jan-Feb 1959), 26-35.

Dr. Beres read a shorter version of this paper at the December 1956 meeting of the Amer. Psa. Assn., in the Panel on "The Biography of the Artist," of which Ernst Kris was chairman. He refers, inter alia, to Edel's Literary Biography, Fraiberg's summary of Freud's writings on art, M. H. Abrams' The Mirror and the Lamp, and his own earlier paper on The Ancient Mariner (see I, 5, 1).

&Felix Deutsch, "Creative Passion of the Artist and Its Synesthetic Aspects," Ibid, 38-50.

Dr. Deutsch discusses the art of Rodin, Kaethe Kollwitz, and Gustinus Ambrosi, the last-named a poet as well as a sculptor.

*Mark Kanzer, "Autobiographical Aspects of the Writer's Imagery," Ibid, 52-58.

In this paper, also presented at the 1956 meeting of the Amer. Psa. Assn, Dr. Kanzer carries forward a favorite scholarly topic, Shakespeare's imagery.

In the same issue of this journal, Dr. Richard Sterba, writing an obituary notice on Alfred Winterstein (1885—1958), comments on Dr. Winterstein's vast psychoanalytic interests, "focused particularly on literary, philosophical, and aesthetic subjects." He relates an anecdote from the days when the noble Austrian (Winterstein was Freiherr as well as Dr. phil.) was to present a paper to a seminar presided over by Freud.

> Winterstein chose as his subject an interpretation of Shakespeare's Hamlet. When he started with an apology for his many quotations from Shakespeare, Freud remarked ironically: 'Bring as many quotations as you can, they will certainly be the best part of your paper.' (p. 59)

Dr. Sterba comments that "This somewhat discouraging remark had no lasting effect on Winterstein's interest in psycho-analysis." In his account of Winterstein's activities during the years when he was forced into inactivity by the Nazi regime in Austria, Dr. Sterba refers to "his last book, a psycho-analytic study of the Austrian writer Adalbert Stifter."

Since Winterstein's publications are listed (as Sterba sets forth in a note) in Alexander Greenstein's Index of Psychoanalytic Writings, Vol. 4, Nos. 36115—36180, it would seem that it would be most interesting and appropriate for someone to undertake a scrutiny and analysis of his contributions to literary criticism.

Dr. L. Fraiberg also reports:

?Selma Fraiberg. The Magic Years. New York: Scribners, 1959.

More details in a later issue.

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From Recent Journals

From Modern Fiction Studies, 4, 4 (Win 1958-59):

&Patricia Meyer, "Time and the Artist in Kafka and Hawthorne," 295-306.

%James Light, "Nathaniel West, '[The Dream Life of] Balso Snell,' and the Mundane Millstone," 319-328.

%Terence Martin, "James's 'The Pupil': The Art of Seeing Through," 335-345.

In reporting on the installment of "Modern Fiction Newsletter" in this issue (365—385), we once again express our frustration at the difficulty of determining from brief notes or mere listings of titles whether a work should be listed in this Bibliography, even with the designations %, &, or even ?.

%Joyce Cary. Art and Reality: Ways of the Creative Process. New York: Harpers, 1958.

%Robert M. Adams. Strains of Discord: Studies in Literary Openness. Cornell Univ Press, 1958.

%M. H. Abrams, ed. Literature and Belief (1957 English Institute Essays). Columbia Univ Press, 1958.

We shall probably have more to say about this collection at a later time, especially about the introductory essay by Professor Abrams.

%Justin O'Brien, ed. From the N. R. F.: The Twentieth Century from the Pages of the Nouvelle Revue Française. New York: Farrar, Straus & Cudahy, 1958.

&Erika Mann. The Last Years of Thomas Mann. New York: Farrar, Straus & Cudahy, 1958.

&Golo Mann, "Recollections of My Father, Thomas Mann," Clrmnt Qrtrly, V, 3.

?Constance Urdang, "Faust in Venice: The Artist and the Legend in 'Death in Venice'," Accent (Aut 1958).

%Erich Heller. The Ironic German: A Study of Thomas Mann. Boston: Little, Brown, 1958.

*Frederick J. Hoffman, "Grace, Violence, and Self: Death in Modern Literature," Virg Qrtrly (Sum 1958).

?Chester E. Eisinger, "Saul Bellow: Love and Identity," Accent (Sum 1958).

&André Gide. Two Legends — Oedipus and Theseus. Vintage Paperback, 1958.

%Edmund L. Volpe, "James's Theory of Sex in Fiction," 19 C Fict (June 1958).

?Robert Bierman, "Ulysses and Finnegans Wake: The Explicit, The Implicit, and the Tertium Quid," Renascence (Aut 1958).

%Frieda Rohl, "Kafka's Background as a Source of His Irony," M L R (July 1958).

%Paul Levine, "J. D. Salinger: The Development of the Misfit Hero," 20 C Lit (Oct 1958).

?Dan Wakefield, "Salinger and the Search for Love," New World Writing, No. 14.

?Robert H. Elias, "James Thurber: The Primitive, The Innocent, and The Individual," Amer Schol (Sum 1958).

From The History of Ideas News Letter, Vol. 5:

James Vincent Mirollo, in his review (1, 18-19) of

%Maurice Valency. In Praise of Love: An Introduction to the Love Poetry of the Renaissance. New York: Macmillan, 1958,

reports that "One of the most provocative examples of his [Valency's] approach is the application of modern psychology to the Troubador mentality. Lest the reader grow wary, however, let me assure him that the psychology is skillfully and modestly handled." We have no doubt that Professor Valency should feel highly complimented.

In the Spring 1959 issue (2, 42-44) Edmund L. Volpe reviews

&William Barrett. Irrational Man. New York: Doubleday, 1958.

From The James Joyce Review:

%Adaline Glasheen, "Another Face for Proteus," 1, 2 (June 16, 1957), 3-8. [Portrait, Ulysses, and the Oresteia.]

%Ruth von Phul, "Who Sleeps at Finnegans Wake?" Ibid, 27-38.

%Nathan Halper, "Twelve O'Clock in Finnegans Wake," Ibid, 40-41.

&Henry F. Beechhold, "Finn MacCool and Finnegans Wake," 2, 1 & 2, 3-12.

&G. C. Scholfield, "Broch's Sleepwalkers [Die Schlafwandler]: Aeneas and the Apostles," Ibid, 21-38.

%Erwin R. Steinberg, "A Book With A Molly In It," Ibid, 55-62.

The following (very limited) list is taken from William White's "Addenda to James Joyce Bibliography 1950-1953" (1, 2, 9-25); "Addenda to James Joyce Bibliography 1954-1957" (1, 3, 3-24); Richard M. Kain's "Supplement to James Joyce Bibliography 1954-1957" (1, 4, 38-40), and Alan M. Cohn's "Further Supplement to James Joyce Bibliography 1950-1957" (2, 1 & 2, 40-54):

%R. P. Blackmur, "The Jew in Search of a Son," Virg Qrtrly, XXIV (Jan 1948), 96-116.

%Edward Duncan, "Unsubstantial Father: A Study of the Hamlet Symbolism in Joyce's Ulysses," Univ Toronto Qrtrly, XIX (Jan 1950), 126-140.

?Calvin R. Edwards, "The Hamlet Motif in Joyce's Ulysses," West Rev, XV (1950), 5-13.

*C. G. Jung, "Ulysses — A Monologue," Nimbus, II, June-Aug 1953, 7-20.

&Richard M. Kain, "Mythic Mazes in Finnegans Wake," Sat Rev, XXXIII, 4 Mar 1950, 19.

%Robert Humphrey. Stream of Consciousness in the Modern Novel. Univ Cal Press, 1954.

&W. B. Stanford. The Ulysses Theme: A Study in the Adaptability of a Traditional Hero. Oxford: Basil Blackwell, 1954.

?Denis Donoghue, "Joyce's Psychological Landscapes," Studies, XLV, Spr 1957, 76-90.

*Hannes Schiefele, "Freuds Bedeutung für die Kunst Betrachtung Marcel Proust, James Joyce, Thomas Mann," in Lebendige Psychoanalyse: die Bedeutung Sigmund Freuds für das Verstehen des Menschen, edited by Fritz Reimann (Munich: Beck, 1956).

From Abstracts of English Studies, Vol. 2, Nos. 1-6 (Jan-Jun 1959):

&Therman B. O'Daniel, "An Interpretation of the Chapter Entitled 'The Symphony' to Moby Dick as a Whole," C L A Jrnl, II, 1 (Sep 1958), 55-57.

&Helmut W. Braem, "Das scandalon [sic] William Faulkner: Die metaphysische Kampfstatt und ein sadistischer Jehova," Deutsche Rundschau, 84, 10 (Oct 1958), 944-50.

%Lionel Trilling, "The Last Lover, Vladimir Nabokov's Lolita," Encounter, XI, 4 (Oct 1958), 9-19.

%A. E. Rodway, "The Truth of Fiction: A Critical Dialogue," Essays in Crit, VIII, 4 (Oct 1958), 405-417.

&Robert Brustein, "The Men-Taming Women of William Inge," Harper's, CCXVII, 1302 (Nov 1958), 52-57.

&J. J. Mayoux, "La 'Saison en enfer' de Melville," Lettres Nouvelles, No. 63 (Sep 1958), 172-185.

%David L. Stevenson, "Fiction's Unfamiliar Face," Nation, CLXXXVII, 14 (Nov 1 58) 304-307.

%John Henry Raleigh, "Dickens and the Sense of Time," 19 C Fict, XIII, 3 (Sep 1958), 81-108.

&Paul W. Miller, "Sun and Fire in Melville's Moby Dick," Ibid, 139-144. [Myth]

&C. Carroll Hollis, "Nathaniel West and the 'Lonely Crowd'," Thought, XXXIII, 130 (Aut 1958), 398-416.

%Bernard Bergonzi, "The Novelist as Hero," 20 Cent, CLXIV, 981 (Nov 1958), 444-455. [Gissing, New Grub Street; Morley Roberts, Private Life of Henry Maitland.]

%René Wellek, "Henry James's Literary Theory and Criticism," Amer Lit, XXX, 3 (Nov 1958), 293-321.

%Ihab H. Hassan, "The Idea of Adolescence in American Fiction," Amer Qrtrly, X, 3 (Aut 1958), 312-324.

*Harrison Hayford, "Melville's Freudian Slip," Amer Lit, XXX, 3 (Nov 1958), 366-68

&Perry Miller, "The New England Conscience," Amer Schol, XXVIII, 1 (Win 58-59), 49-58.

&Oscar Cargill, "The Role of the Critic," Coll Eng, XX, 3 (Dec 1958), 105-110.

&Donald T. Torchiana, "Victorian and Modern Fiction: A Rejoinder" [A reply to Wayne Burns, "The Genuine and Counterfeit: A Study in Victorian and Modern Fiction" (see VII, 1, 12).], Ibid, 140-143.

%William E. Colburn, "Dickens and the 'Life-Illusion'," Dickensian, LIV, Part II: 325 (May 1958), 110-118.

%Richard S. Kennedy [on Moby Dick], Edwin H. Cady [on Huck Finn], Stewart C. Dodge [on J. D. Salinger], and Perry D. Westbrook [on Thoreau], "The Theme of the Quest," Eng Record (N Y S Eng Council), VIII, 2 (Win 1957), 2-17.

&Jean White, "Will to Live is Key to Archibald MacLeish's 'J. B.'," Libr Jrnl (repr. from the Nov 30 1958 issue of the Washington Post and Times Herald), LXXXIV, 1 (Jan 1 1959), 36-37.

%Irving Howe, "Modern Criticism in America," Nation, CLXXXVII, 17 (Nov 22 1958), 386-390.

*A. Bronson Feldman, "Freud's Allusions to Gilbert's Mikado," N&Q, V, 11 (Nov 58), 469-470.

?Daniel Dixon, "The *&!--/%D-*-*! Genius," Pageant, XIV, 6 (Dec 1958), 84-87. [Who but Henry Miller?]

&Robert Fulford, "The Male Mag[azine]s," Tamarack Rev, 9 (Aut 1958), 13-23.

%?John Chapman, "Saroyan, Bless Him," Theat Arts, XLII, 2 (Dec 1958), 25-26.

&Edwin Fussell, "Haethorne, James and 'The Common Doom'," Amer Qrtrly, X, 4 (Win 1958), 438-453.

&Alfred S. Reid, "The Role of Transformation in Hawthorne's Tragic Vision," Furman Stu, VI, 1 (Aut 1958), 9-20. [Sin]

%James T. Stewart, "Miss Havisham and Miss Grierson," Ibid, 21-23. [Dickens, Gt. Exp.; Faulkner, Rose for Emily.]

*Lucia Dickerson, "Portrait of the Artist as a Jung Man," Ken Rev, XXI, 1 (Win 1959), 58-83. [P. H. Newby]

%John Killham, "Tennyson and the Sinful Queens — A Corrected Impression," N&Q, V, 12 (Dec 1958), 507-511. [A reply to *Betty Miller, "Tennyson and the Sinful Queen," 20 Cent, CLVIII, 944 (Oct 1955), 355-363.]

?Sister M. Hilda Bonham, I H M, "Hawthorne's Symbols Sotto Voce," Coll Engl, XX (Jan 4 1959), 184-186.

%Rolf Soellner, "The Madness of Hercules and the Elizabethans," Comp Lit, X, 4 (Aut 1958), 309-324.

%Edith Kern, "The Modern Hero: Phoenix or Ashes," Ibid, 325-334.

&Arthur Mizener, "The Love Song of J. D. Salinger," Harper's CCXVIII, 1305 (Feb, 1959), 83-90.

%M. H. Abrams, Review-article on Northrop Frye, Anatomy of Criticism: Four Essays, Univ Toronto Qrtrly, XXVIII, 2 (Jan 1959), 190-196.

%John Milstead, "The Structure of Modern Tragedy," West Hum Rev, XII, 4 (Aut 1958), 365-369.

&John B. Vickery, "Three Modes and a Myth," Ibid, 371-387. [Leda myth in Yeats, Huxley, Graves.]

%Grace Tomlinson, "Dorothy M. Richardson, Pioneer," Dalhousie Rev, XXXVIII, 4 (Win 1959), 465-471.

%Jacques Blondel, "Emily Brontë: Récentes Explorations," Etudes Anglaises, XI, (Oct-Dec 1958), 323-330.

*John C. Weston, Jr., "From Romance to Ritual," Fitzgerald NL, 4 (Win 1959), 2. [Noses as castration symbols in Great Gatsby and Wasteland.]

%Douglas M. David, "The 'Turn of the Screw' Controversy," Grad Student Eng, II, 2 (Win 1959), 7-11.

*Raymond E. Bernberg, "Light in August: A Psychological View," Miss Qrtrly, XI, 3 (Aut 1958), 173-176. [One contribution to an inter-disciplinary symposium on Light in August.]

&Shiv K. Kumar, "Dorothy Richardson and Bergson, 'Mémoire par excellence'," N&Q, VI, 1 (Jan 1959), 14-19.

&Otto Friedrich, "Mark Twain and the Nature of Humor," Discourse, II, 2 (Apr 1959), 67-86.

&Mordecai and Erin Marcus, "Animal Imagery in The Red Badge of Courage," M L N, LXXIV, 2 (Feb 1959), 108-111.

%Drew B. Pallette, "Young Galsworthy: The Forging of a Satirist," Mod Phil, LVI, 3 (Feb 1959), 178-186.

%Barbara Cooper, "Suffocating Streams," N&Q, VI, 2 (Feb 1959), 69-71. [Othello]

&Dale Warren, "Dr. [Alfred] Kinsey and Mr. [Havelock] Ellis," Sat Rev, Feb 7 59 14-15 & 57.

&Carlyle King, "Joyce Cary and the Creative Imagination," Tamarack Rev, 10 (Win 1959), 39-51.

?Ronald Peacock, "Public and Private Problems in Modern Drama," Tul Dram Rev, III, 3 (Mar 1959), 58-72.

From The Explicator, Vol. XVII:

%Stanley Greenfield, "Mansfield's 'The Fly'," 1 (Oct 1958), Item 8.

&John M. Major, "Shakespeare's King Lear, IV, ii, 62," 2 (Nov 1958), Item 13. ["Self-cover'd" as a pun meaning "self-begotten" or "self-engendered."]

*Robert H. Fossum, "Poe's 'The Cask of Amontillado'," Ibid, Item 18. [Montresor as a paranoid, suffering from guilt.]

*Earle Labor, "Faulkner's The Sound and the Fury," 4 (Jan 1959), Item 30. [Quentin's knife: phallic symbol or (if there's any real difference) an instrument of hysterectomy?]

John P. Kirby, Review of &Paul F. Baum, Ten Studies in the Poetry of Matthew Arnold, 3 (Dec 1958), Review 2.

&Elizabeth Rudisill Homann, "Eliot's 'Sweeney Among the Nightingales' [line 8]," 5 (Feb 1959), Item 34. [The fertility-futility metaphor.]

%W. Nelson Francis, "[Elinor] Wylie's 'Hymn to Earth'," 6 (Mar 1959), Item 40.

%Bill Casey, "[Dylan] Thomas's 'Today, This Insect'," Ibid, Item 43. [This poem certainly calls for a full-scale psychodynamic explication.]

?Phyllis Bartlett, Review of Robert Langbaum, The Poetry of Experience. The Dramatic Monologue of Modern Literary Tradition. Ibid, Review 4. [Mr. Langbaum's explanation of "Childe Roland," according to Miss Bartlett's account of it, seems to be an outstanding example of how the poem should not be explicated.]

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%Ruth M. Adams, "Wuthering Heights: The Land East of Eden," 19 C Fict, XIII (June 1958), 58-62.

?James Hafley, "The Villain in Wuthering Heights" [Nellie Dean], Ibid (Dec 1958), 199-215.

?Frederick R. Karl, "Conrad's Stein: The Destructive Element," TCL, III (Jan 1958), 163-169.

&S. E. Sprott, "The Puritan Problem of Suicide," Dalhousie Rev, XXXVIII (Sum 1958) 222-233. [Donne; Biathanatos.]

*Charles I. Glicksberg, "Depersonalization in the Modern Drama," Personalist, XXXIX (Spr 1958), 158-169. [Tennessee Williams; Glass Menagerie.]

? - - - - - - - - - - , "The Modern Playwright and the Absolute," Queens Qrtrly, LXV (Aut 1958), 459-471. [Tennessee Williams; Camino Real.]

*Keith Hollingsworth, "Freud and the Riddle of Mrs. Dalloway," in Wallace and Ross, eds., Studies in Honor of John Wilcox. Detroit, Wayne St Univ Press, 239-250.

From The University of Kansas City Review:

&James McConkey, "The Voice of the Writer," XXV, 2 (Dec 1958), 83-90.

%James Brown, "Shaping the World of Sanctuary," Ibid, 137-142.

%Mary Graham Lund, "The Sources of Chatterton's Genius," Ibid, 3 (Mar 1959), 209-217.

From Johnsonian News Letter (bibliographical item mentioned in XVIII, 3 and 4):

%Irvin Ehrenpreis, The Personality of Jonathan Swift (Methuen).

From Victorian Bibliography for 1958, edited by Francis G. Townsend, and included in Victorian Studies, II, 4 (June 1959), 351-392:

&A. L. Macfie, "On Psychological Treatment for the Classics," Econ Jrnl, LXVIII, 25-33. ["A review-article on W. A. Weisskopf's The Psychology of Economics."]

&Edith Sitwell. English Eccentrics. New York: Vanguard Press, 1957.

&Gordon Taylor Rattray. The Angel Makers: A Study in the Psychological Origins of Historical Change. London: Heinemann.

%John Clive, "More or Less Eminent Victorians: Some Trends in Recent Victorian Biography," Vic Stud, II, 1 (Sep 1958), 5-28.

From The Victorian Newsletter:

%Jacob Korg, "The Pattern of Fatality in Tennyson's Poetry," 14 (Aut 1958), 8-11.

%Ada Nisbet, "The Autobiographical Matrix of Great Expectations," 15 (Spr 1959) 10-14.

*Jonathan Bishop, "The Hero-Villain of Oliver Twist," Ibid, 14-16.

On the last two papers see L&P, IX, 1, 15. A footnote to Dr. Bishop's excellent paper refers to

*Ernest Boll, "Charles Dickens in Oliver Twist," Psa Rev, XXVII (Apr 1940), 139-141.

From English Fiction in Transition; I, 3, and II, 1:

Drew B. Pallette, in his account of "Recent Galsworthy Studies" (I, 3, 3-7), reports the following, which may have some bearing on future psycho-literary studies of that author:

&Ralph Mottram. For Some We Loved, An Intimate Portrait of Ada and John Galsworthy. London: Hutchinson, 1956. [Described in Professor Gerber's Galsworthy Checklist (p. 23) as, "Personal memories of a lifelong friend. Not much critical analysis." Pallette's account of Mottram's depiction of Ada Galsworthy and of important biographical overtones in Galsworthy's novels and plays suggests that this 'transitional' author might well be the subject of a psycho-literary study.]

%Genji Takahashi. Studies in the Works of John Galsworthy with Special Reference to His Visions of Love and Beauty. Tokyo: Shinozaki Shorin [1954], revd. 1956.

%Richard M. Kain, "Galsworthy, The Last Victorian Liberal," Madison Qrtrly, IV (1944), 84-94. ["Kain claims that Galsworthy refused to face the irrational violence of modern life and retired into a Victorian humanism." (p. 6)]

The meticulously annotated Galsworthy Checklist (Ibid, 7-29) has some additional suggestions:

?Erich Burbiel. Die Kunst der Charakterdarstellung in John Galsworthy's "Forsyte Saga." Borna-Leipzig: Noske, 1937.

%André Chevrillon. Trois études de littérature anglaise: La poésie de Rudyard Kipling, John Galsworthy, Shakespeare, et l'âme anglaise. Paris: Plon-Nourrit, 1921. (trans as Three Studies in English Literature... New York: Doubleday, 1923.)["Valuable discussion of G's use of 'omission and reticence' and of brief notations or fragments used to evoke the 'inner life" of the characters." (p. 10)]

%Wilbur Cross, "John Galsworthy," in Four Contemporary Novelists. New York: Macmillan, 1930, pp. 101-153 (first printed as "The Forsytes" in Yale Rev, XIX (1930), 527-550.

&H. C. Duffin, "The Rehabilitation of Soames Forsyte," Cornhill Magazine, LXVIII (1930), 379-406.

%David Garnett. The Golden Echo. New York: Harcourt, Brace, 1954, pp. 70-72. ["Anecdotal account suggests that... once G. was happily married, he was finished as a serious writer." (p. 16)]

%Frederick P. Grove, "Morality in The Forsyte Saga," Univ Toronto Qtrly, XV (45-46), 54-64.

%Will Heraucourt. Die Darstellung des englischen Nationalcharakter in John Galsworthys 'Forsyte Saga': Eine psychologische Untersuchung. Marburg: N. G. Elwert, 1933. ["Thesis: most Forsytes, Anglo Saxons; antithesis: June, Bosinney, and Irene, Celts; synthesis: 'the mongrel' Jolyon." (p. 18)]

?Charlotte Rohmer. Buddenbrooks und The Forsyte Saga. Nördlingen: C. H. Beck, 1933. [Würzburg dissertation.]

%Woodburn O. Ross, "John Galsworthy: Aspects of an Attitude," in Studies in Honor of John Wilcox, eds. A. Dayle Wallace and Woodburn O. Ross. Detroit: Wayne St Univ Press, 1958, pp. 195-208. [". . .Ross traces

the theme of the love triangle to show that the basis of G's work is personal experience .... Galsworthy, ignorant of a developing orthodoxy in the analysis of the social process and unable to see imaginatively far beyond his own experience, does succeed in expanding his traumatic love of Ada Cooper into a denunciation of the myopia and tyranny of society." (p. 25)]

?Edmund Strastil—Strassenheim. Die Kunst der Personenbeschreibung in Romanen John Galsworthys, W. Somerset Maughams, und Graham Greenes. Inaugural dissertation, Univ of Graz (Austria), 1949.

&A. Wyatt Tilby, "The Epic of Property," Edin Rev, CCXLI (1925), 271-285. ["G. disliked the fact that life is full of conflict and struggle and therefore made property the scapegoat of his resentment." (p. 27)]

Our readers will, no doubt, be pleased to know that, according to Frank Swinnerton, as cited by Richard A. Cordell in his paper "Somerset Maugham: Lucidity versus Cunning" (I, 3, 30-32), "the metaphysical school of Eliot and the tortuous psychoanalytical schools survive the destructive world war only as cults. . . ." Mr. Cordell's insistence on "lucidity" as the major virtue of Maugham sets the tone of his own critical approach. He does suggest, however, as a possible subject for research that "A fascinating topic would be this rationalist's occasional toying with the mystical. . ."

The installment of the running bibliography on nine of the "transitional" novelists, with a special section on Arnold Bennett (largely by James G. Hepburn) and another on Rider Haggard (by Morton N. Cohen), has the following:

&Clarence R. Decker. The Victorian Conscience. New York: Twayne, 1952.

&Vittoria Sanna. Arnold Bennett e i romanzi delle cinque città. Firenze: Marzocco, 1953.

%F. MacShane, "The Pattern of Ford Madox Ford," New Repub, CXXXII (Apr 4 55), 16-17.

?Morton N. Cohen. H. Rider Haggard — His Life and Works. Colum diss, 1958.

The E. M. Forster Checklist in II, 1, contains the following:

%Ernest Beaumont, "Mr. E. M. Forster's Strange Mystics," Dublin Rev, CCXXV (Aut 1951), 41-51.

&Alice R. Benson, "E. M. Forster's Dialectic: Howard's End," MFS, I (Nov 1955), 17-22.

&Alexander Boyle, "Novels of E. M. Forster," Irish Mon (Dublin), LXXVIII (Sep 1950), 405-415.

&Reuben A. Brower. The Fields of Light. New York: Oxford, 1931.

&E. K. Brown, "The Revival of E. M. Forster," Yale Rev, XXXIII (Sum 1944), 668-81.

%- - - - -, "E. M. Forster and the Contemplative Novel," Univ Toronto Qrtrly, III (Apr 1934), 349-361.

%David Cecil, "E. M. Forster," Atl Mon, CLXXXIII (Jan 1949), 60-65.

*George Dangerfield, "E. M. Forster: A Man with a View," Sat Rev Lit, XVIII (Aug 27, 38), 3-4, 14-16.

*Howard M. Doughty, "The Novels of E. M. Forster," Bookman, LXXV (Oct 1932), 542-49.

%Wolfgang von Einsiedel, "Einbildungskraft des Herzens: Der Erzähler E. M. Forster," Merkur (Baden-Baden), IV (June 50), 629-639.

%David Ferry, "The Miracles of E. M. Forster," Harv Advocate, CXXXVI (Dec 52), 8-10, 34-35.

&Dennis Hickley. "On—boum and Verbum," Downside Rev (Bath, Eng), LXXII (Apr 54), 172-180.

%J. K. Johnstone. The Bloomsbury Group: A Study of E. M. Forster, Lytton Strachey, Virginia Woolf, and Their Circle. London: Secker and Warburg, 1954.

%E. B. C. Jones, "E. M. Forster and Virginia Woolf," in The English Novelists, ed. Derek Verschoyle. London: Chatto & Windus 1936; New York: Harcourt, Brace, 1936.

&Frank Kermode, "Mr. E. M. Forster as a Symbolist," Listener, LIX (Jan 2 58), 17-18

&Rose Macaulay, "E. M. Forster," in Living Writers, ed. Gilbert Phelps. London: Sylvan Press [1947].

&I. A. Richards, "A Passage to Forster," Forum, LXXVIII (Dec 1927), 914-929.

%Edward Shanks, "Mr. E. M. Forster," London Mercury, XVI (July 1927), 265-274.

*William York Tindall. The Literary Symbol. New York: Colum Univ Press, 1955.

%Virginia Woolf, "The Novels of E. M. Forster," Atl Mon, CXV (Nov 27), 642-648.

&Morton Dauwen Zabel, "E. M. Forster, the Trophies of the Mind," in Craft and Character in Modern Fiction. New York: Viking, 1957, 228-252.

The issue also contains

&D. S. Bland, "Too Many Particulars," pp. 36-38,

and the following item in the general bibliography:

*Leslie Mittleman, "The Literary Criticism and Aesthetics of Havelock Ellis." Diss. in progress (1959) under Professor Zabel in Chicago.

From Seventeenth-Century News, XVI, 3 and 4, XVII, 1, and XVII, 2:

&Bernard Spivack. Shakespeare and the Allegory of Evil: The History of a Metaphor in Relation to His Major Villains. New York: Colum Univ Press, 1958.

&L. W. Hyman, "Marvell's Garden," ELH 25 (Mar 58), 13-22.

In the report on MLA papers (XVII, 2, 16) the following remarks of the editor are worthy of quotation:

"[Professor William Riley] Parker also stated some conjectures — that Milton was not a man of inhuman clarity, fixity of purpose, & unwillingness to forgive but was one who often changed his plans and purposes . . . that after Mary's return the marriage was happy: only

Milton scholars seem to think that a man cannot love his wife despite ungrateful daughters. . . .Parker concluded that true scholarly conjectures comes from healthy skepticism."

"Reading Donne in the context of European meditative literature. . .may help to preserve Donne's poetry against the encroaching shadow of myths & archetypes." (Louis Martz, "Donne and the Meditative Tradition.")

From The Shakespeare Newsletter:

&Arthur Friedman, "John Gielgud, Shakespearean Actor," VIII, 4 (Sep 1958), 26. [Gielgud in "lyric" and "romantic" as well as in "character" and "psychological" roles.]

&Russell A. Fraser, "Iconology in King Lear," (Work in Progress), Ibid, 27.

&Abstracts of Program Notes at the Oregon Shakespeare Festival, by James Sandoe and Robert Loper, Ibid, 28.

&Margery Bailey, "Shakespeare's Doubled Heroes," Ibid, 29. [In this Gresham lecture at the Oregon Festival there seems to be an undeveloped suggestion of the mechanism of "multiple projection."]

&George Vernon Blue, "Makers of the Tudor Myth," Ibid. [Myth as "the subjective representation men hold of the society in which they live."]

&Digest of Moody E. Prior's review (Mod Phil [Nov 57] 127-129) of Brents Stirling's Unity in Shakespearean Tragedy: The Interplay of Theme and Character. New York: Colum Univ Press, 1956.

%I. B. Cauthen, Jr., " 'The Foule Flibbertigibbet': King Lear, III, iv, 113; IV, i, 60," N&Q (n. s.), V, 3 (Mar 1958), 98-99. [In the digest from the "Review of Periodicals" (Ibid, 32), this "fiend" is identified as the spirit of flattery, backbiting, and detraction, whom Edgar invokes because he "has been unjustly thrust by a backbiting brother from his father's company. . . ."]

%Gordon Ross Smith, "Good and Evil in Shakespearean Tragedy," Diss, Penn State, 1956. (Reported by Jack R. Brown in VIII, 5 [Nov 1958], 36.)

&William Frost, "Shakespeare's Rituals and the Opening of King Lear," Hud Rev, X, 4 (Win 1957-58), 577-585. ["The scene in which the mad King Lear imagines that he is trying his daughters is like a parody of the opening ritual." Ibid, 39]

*Thomas Pearce, in a letter submitting his critique of &Robert Heilman's "Wit and Witchcraft: An Approach to Othello," takes the New Critics to task, blaming them for an explication of "Donne's line about 'love mummified' which turned it into 'mommism' or the modern [sic] boy's attachment to his mother!" (VIII, 6 [Dec 1958], 42.)

&Sarah Patricia Flanagan, "A Reinterpretation of King Lear," Diss, Brown Univ, 1957. [The digest (Ibid, 45) reports that the author has rejected former modes of criticism, including "psychological analysis," using the hackneyed contention "that since the play, when all is said, was indeed written for the stage of a particular era, it must be judged in that light."]

%In the report of a review by Harry Levin (Ren News [Win 58], 279-281) of Bernard Spivack's Shakespeare and the Allegory of Evil (see above), Professor Levin is quoted as saying that " . . .if we could make sense out of Iago only by treating his role as a sort of fossil, we would be admitting a rather serious defect in the play." (Ibid, 46.)

&Kalman A. Burnim, "Garrick as Director of Shakespeare's Plays," IX, 2 (Apr 59), 13. [The author quotes Mme. Necker, who wrote in 1776: "I have in Mr. Garrick's acting, studied the manners of all men and I have made more discoveries about the human heart than if I had gone over the whole of Europe." Diderot would have cheered!]

*T. A. Stroud, "Hamlet and The Seagull," Shake Qrtrly, IX, 3, 367-372. (Ibid, 14.)

%The papers of Professor Weisinger ("An Examination of the Myth and Ritual Approach to Shakespeare") and Willard Farnham ("Weisinger vs. Wilson") at the 1958 M L A Meeting are digested (IX, 3, 19), probably by the Editor, Mr. Marder.

From The American Imago:

*Martin Kallich, "Psychoanalysis, Sexuality, and Lytton Strachey's Theory of Biography," 15, 4 (Win 1958), 331-370 [This lengthy and well-documented study is notable for its inclusion of a letter from Lytton Strachey's brother, James Strachey, known, if for nothing else, for his tremendous influence as a translator of Freud in England. Dr. Strachey, as Professor Kallich points out (p. 358), had read the essay and his "letter . . .clarifies some of the points made in this essay, but takes issue with others."]

&Lawrence Friedman, "Toward an Integration of Psychoanalytic and Philosophic Esthetics," Ibid, 371-388.

&Arthur A. Miller, "An Interpretation of the Symbolism of the Medusa," Ibid, 389-399. [Dr. Miller re-examines the interpretations of Freud, Coriat, Ferenczi, Flugel, Jones, Reik, and Schnier among others.]

*Eric LaGuardia, "[Stevenson's] Sire de Maletroit's Door," Ibid, 411-423. [This close textual analysis, using no bibliographical references, reveals the Eros-Thanatos tension in the story and includes analysis of the characters' names.]

*Edmund Bergler, "Victor Hugo's Identifications," Ibid, 433-36. [The point of departure is André Maurois' biography of Victor Hugo, Olympio (New York: Harper 1956). The bibliography (p. 436) contains three references, all by Dr. Bergler.]

This issue (15, 4) contains useful, although badly edited and worse printed, author and subject indexes to the first fifteen volumes of the journal (pp. 453-475). Of the authors listed, fifteen are members of our group. Perhaps we may be permitted to remark that the contributions of these authors have played a large part in raising the level of this publication as a journal of literary criticism.

*Marcel Heiman, "Rip Van Winkle: A Psychoanalytic Note on the Story and Its Author," 16, 1 (Spr 59), 3-47. [Another of